

LOEW-METRO'S GALLERY OF STARS



THEIR PICTURES WILL BE SHOWN EXCLUSIVELY AT LOEW THEATERS IN MEMPHIS.

ALICE LAKE'S NEW PICTURES BOOKED TO LOEW HOUSES

Former Comedy Star Developed Into Famous Emotional Star by Lytell and Maxwell Karger.

Alice Lake has flashed like a meteor across the silver sheet in a manner so extraordinary as to stamp her as one of the great "finds" of the screen. Miss Lake is barely 21 years old. A few short years ago she was attending Erasmus Hall high school in Brooklyn, wearing long curls and openly worshipping the heroes and heroines of the silent drama, among whom she has now taken rank as one of the most talented and brilliant of all.

Swift transitions are characteristic of Alice Lake. The plays of varying moods in her mobile features are lightning-like. No less rapid and complete was her flight from one phase of motion picture to another as she totally removed from it as are the poles asunder.

Miss Lake is now hailed as a mistress of emotional moods, who registers the nuances of expression with the facility of a maestro drawing haunting music from his violin strings. Yet she made her first pronounced success in the cinema field as an exponent of comedy, and slapstick at that!

Alice Lake is a Loew-Metro "discovery." Prior to her first appearance to Metro in "Blackie's Redemption," as leading woman for Bert Lytell, her chief claim to recognition had been her work in comedies with Roscoe "Fatty" Arbuckle and for Mack Sennett. It was a little more than a year ago that Maxwell Karger, Metro director-general, attending a motion picture theater in Los Angeles, saw Miss Lake doing a travesty on a melodrama. She burst in with such skill that Mr. Karger came to the conclusion that she should be able to enact drama seriously with the best actresses on the screen.

Miss Lake was immediately engaged for "Blackie's Redemption," and gave a performance which for finish and for the emotional depths she displayed was a revelation not only to the director-general and the star, but the public as well.

On the strength of her work in "Blackie's Redemption," Miss Lake was re-engaged as Mr. Lytell's leading woman in his next Loew-Metro program picture entitled "The Lion's Den." She scored again in this.

Under her new contract Miss Lake was presented as the featured player in "Should a Woman Tell," a powerful story by Finis Fox, directed by John E. Ince. At Meta Maxon, a fisher-girl whose one mistake hurt her into a vortex of remorse and spiritual conflict, Miss Lake contributed a characterization so subtle, artistic and marked by such beautiful repression that critics of the silent drama were united in their conclusion that Alice Lake had "arrived."

Born in Brooklyn, the daughter of a successful merchant, Miss Lake received her elementary education in the public schools of the borough, and then went to Erasmus Hall high school. Her first picture experience was with Vitaphone. The studio was near Miss Lake's home in Flatbush, and she went there one day, led by a big ambition, which was realized when she was at once assigned to a part. She rose to the occasion of considerable importance during her two years with Vitaphone, after which she entered the silent comedy field. Miss Lake is of medium height and thin in figure. Her eyes are a dark hazel and her hair a rich brown. One of her favorite occupations is modern dancing, at which she is an adept. The making of several big productions prevents her from appearing in person with the 20 stars at Loew's State.

NEW BLUEBEARD LIKELY TO ESCAPE

Evidence Or Bodies of Victims Missing in French Mystery Case.

PARIS, Oct. 6.—The preliminary investigation in the case of Henri Landru, whom the police refer to as the Gambais Bluebeard, and hold responsible for the disappearance of 21 women to whom he had promised marriage, has just been concluded. It has lasted 18 months.

All the documents in the case, amounting to over 5,000, have been turned over to the prosecutor-general of the republic by Judge Bonin, who conducted the preliminary investigation. The judge left for a delayed vacation. He was accompanied by the good wishes of Landru, who told the judge that it had been a great comfort to him to make his acquaintance and that he hoped the feeling was mutual.

Landru has consistently refused to answer questions of Judge Bonin and has made the investigation as difficult as possible for the magistrate. It is the feeling in court circles that the case against Landru is weak and much doubt is being expressed as to the chances of conviction for murder against him. The 21 women have simply vanished into thin air. The "corpus delicti" is lacking in the case. Bones were found in the villa occupied by Landru at Gambais, and the prosecution will contend they are human bones, but the defense will call experts to swear they are rabbit, lamb and dog bones.

Landru is confident of acquittal and is already considering offers from moving picture concerns in the event of his being freed.

NAZIMOVA PLANS TO ATTEND LOEW'S STATE OPENING

Miss Alla Nazimova has promised to attend the opening of Loew's State theater, providing that her presence is not in immediate demand at her studio, where one of her most significant productions is in the process of filming at the present time.

Star of the famous Nazimova Productions, which Richard A. Rowland and Maxwell Karger are presenting throughout the world, she is recognized as one of the most distinguished actresses of the age. She is aptly called "The Great Nazimova," because of her supremacy.

Nor is Nazimova alone a pre-eminent actress. Her extraordinary knowledge of the stage and the screen and the broad cultivation of her brilliant mind have led her restless ambition into new fields. She has become not alone star of her productions, but literary arbiter of the stories and dramas she presents and in many cases the adapter of these vehicles to the screen.

This renowned artist was born in Russian Crimea, in a small town called Yalta, on the shores of the Black sea. As a child she was taken to Switzerland and in Geneva was instructed in the violin. At 12 she returned to Russia and made her first public appearance by playing a violin solo at a Christmas concert in her native town. Then she went to Odessa, intending to continue her violin studies, but took the dramatic course instead. Her first stage appearance was under the direction of the great Stanislavsky, at the Artistic theater, Moscow. As leading woman of a Russian stock company, she played the nearly 100 parts in a wide variety of productions—in most cases learning her new role on the day of the night it was to be played.

Following this preliminary effort, Nazimova became leading woman in the company of Paul Orloff, the distinguished Russian star. She played in "L'Aiglon," "Zaza," "Cagliostro," "The Second Mrs. Tanqueray," and several of Ibsen's dramas. After three seasons in the province and St. Petersburg (now Petrograd) the company left Russia to enact "The Chosen People" in England. After this tour Orloff brought his

ART AND EXPRESSION IN YOUR BACK

By DORALDINA, Peerless Hawaiian Dancer
Soon to Appear As a Loew-Metro Star in "The Passion Fruit" At Loew's Memphis Theaters

Last winter I was in Spain, and I had occasion to admire and take pride in the beautiful backs of my young countrywomen. They were slender, neither too thin nor too fat, the muscles not heavy, but sufficient to firm, the skin of satiny-like texture, the downward curve, "the curve feminine," of which I have spoken, being alluringly present.

I had occasion then and at other times to appreciate the smooth, symmetrical, strong yet slender backs of the French women, who, of all the women of the world, know best how to take care of themselves.

The backs of the German women no motive save patriotism could cause any one to admire. Their backs are too broad, too heavy, too marked in the shoulders, too work horse, too English women are very deficient as to beauty of the back. It must be admitted that the English women lack style. Now, style, that elusive quality as desirable as it is indefinable, does not depend upon clothes. Its source is the carriage. If a woman, to use a common phrase, "carries herself well," she always gives the impression of being badly dressed. The index of carriage is the attitude of the back. Whatever we may say, and willing to say it by way of credit, of the English woman's healthy coloring, her fine air of breeding, her dignity, her good circulation, her poise, it cannot be claimed for her that she is a good dresser. We can trace the bad style back through a lackadaisical carriage to bad back posture.

We now come to the woman who is most like the French woman, and yet misses somewhat of her charm, because she lacks her vivacity—the American woman. She is a bit too faddish. In proof of her faddishness she adopts numerous strange and unlovely postures, the oddest of which is the hideous but passing "debutante slouch." The preposterous attitude of fashion unthinkingly robbed many young women of their health, and certainly detracted immeasurably from the charm of all. Had any one of these young women noticed the resemblance of the "debutante slouch" to the "Bowerly hunch" she would have been shocked into straightening her spine.

The American woman, generally speaking, has not a good back, because she is of too luxurious habit. While I can not truthfully say that she is lazy, I can without fear of contradiction assert that her character is marred by false and foolish pride. She is ashamed to do her own housework when it is not necessary. In this she makes a mistake which reacts upon her beauty. She would have a finer carriage, a more beautiful back and better health if she swept her own floors. The vigorous use of the broomstick is a beautifying, great though unrecognized, it calls into play all the chief muscles of the arms, chest and back.

Every day I sweep my own apartment for the sake of my muscles, chiefly those of the back. To iron one's own clothes is a supreme development of the shoulder and back muscles. I iron my fine lingerie, which a laundress might ruin by rough handling. A woman should not dis-

MAY ALLISON IS SOUTHERN GIRL

Her Pictures To Be Shown Exclusively in Loew's Theater.

May Allison, the beautiful Loew-Metro star, admits that she really was considerably flustered when she took her first actual step toward becoming an actress. She had come from her native Southland to New York with no professional experience, with only her smile, her spun-gold, sunny hair, a soprano voice with the witchery of real melody in it—and confidence. The confidence disappeared suddenly when she presented herself in Henry W. Savage's office and asked for a job. She was asked to return her name. Several trick stage names, prepared with much deliberation at boarding school, were on the tip of her tongue—"Clarice Van Alstyne," "Gwendolyn De Reke," and the like. But when the manager came out bluntly with the question, the little blonde girl said:

"May Allison."

She got the job—the part of "Vanity" in the morality play "Everywoman." Later she was given the part of "Beauty" in the same production. The following season found her alternating with Ina Claire in the title role of "The Quaker Girl." A prominent part in De Wolfe Hopper's musical comedy a year later, "Miss Caprice," and still another season later the star role in "Apartment 13K" were evidences that May Allison's confidence in her making good were quite justified.

Then came the plunge into pictures, first with William H. Crane in "David Harum." After a season on the stage again, with Edith Wynne Matthison in "The Governor's Lady," Miss Allison was made a star in features. During the making of one of these, "The House of a Thousand Scandals," the little blonde girl from Georgia met Harold Lockwood. Together they arranged to costar in Loew-Metro productions. The success of this screen combination was marked—"The River of Romance," "Pigskin Island," "The Masked Rider,"

The star varied her activities when during the season of 1916-17 she presented at the Princess theater in New York under her own management, a repertoire of Russian, French, English and Italian plays, and several of Ibsen's. "The Wild Duck" among them. All Nazimova productions will be offered in Loew's theaters in Memphis.

All of the Plastering at LOEW'S STATE and LOEW'S PALACE

Was Done by FRANK MORRELL New York City

MANY WOMEN HOLD PENN. RAILROAD STOCK

NEW YORK, Oct. 6. (By International News Service.)—The statement of stockholders of the Pennsylvania Railroad company for last August, compared with August, 1919, shows the number of shares outstanding to be 9,885,214; stockholders, 128,563, an increase of 15,446; average holding of shares, 77.70, a decrease of 18.44. The number of women stockholders is 61,359, an increase of 6,198. Percentage of stock held by women, 30.97, an increase of 90 per cent.

NOT SO HIGH, BUT OH! WHAT A STAR IS VIOLA DANA

Perhaps out of consideration of the feelings of her parents, Viola Dana, the dainty Loew-Metro star, waited until she was quite grown up before going on the stage. Her first public appearance—she made her debut as a dancer—did not come, therefore, until Miss Dana was fully 5 years old.

Despite this late start in her art, Viola has played in an amazing number of parts. With Thomas Jefferson, for three years, she appeared in Ibsen's "When We Dead Awaken," and as Little Hendrick in "Rip Van Winkle." During this time Mr. Jefferson, seeing the capability of the little actress, took an immense interest in coaching her and giving her the benefit of his intelligent criticism and advice. Miss Dana fulfilled the promise Mr. Jefferson saw in her when she made her big hit in the Belasco production in New York, "The Poor Little Rich Girl."

"Molly the Drummer Boy" was her first picture—an Edison production—and it gained for her a long-term contract with that concern, during which the diminutive star scored in "The Slave Student," "The Blind Fiddler," "The Stone Heart," "The Innocence of Ruth," and as Thelma in "The Portrait in the Attic."

"The Come-Back," "Mister 44," and "Big Tremaine."

The first picture in which Miss Allison became a Loew star in her own right was "Social Hypocrites." Since then, before being presented in Screen Classics, Inc., specials, she scored a series of successes in "In For Thirty Days," "Peggy Does Her Darndest," "Castles in the Air," "Almost Married," and "The Uplifters," among others.

The American Metals company has been working for three years in the neighborhood of Cartersville on the problem of extraction of the potash content from slate for use in fertilizers. Some of the slate has from 8 to 10 per cent potash content and experiments have reached the stage where the company is ready to make final tests to determine the commercial possibilities of the development. The chief engineer of the company was in Atlanta Tuesday to obtain a car to ship a carload of the mineral to New Jersey, where it will be tested at the company's plant there.

TO DEVELOP POTASH DEPOSITS IN GEORGIA

ATLANTA, Ga., Oct. 6. (By International News Service.)—Development of the potash deposits in Bartow county may begin actively soon, is the opinion of S. W. McCallie, state geologist.

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